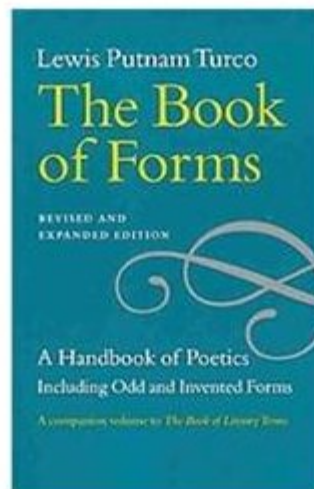


DEPARTMENT OF ENGLISH  
*CASE WESTERN RESERVE UNIVERSITY*  
**Fall 2014**  
COURSE DESCRIPTIONS



Lewis Turco taught at Fenn College (now Cleveland State University) in the 1960s. He founded the Cleveland State University Poetry Center and later the Program in Writing Arts at SUNY-Oswego. His reference book, *The Book of Forms*, was published in 1968 (latest edition 2011). He sometimes furnished sample poems written in form for this book under the alias Wesli Court (an anagram). Turco says, “To ask the question ‘What is the difference between prose and poetry?’ is to compare anchors with bullets.”

**Department of English  
Case Western Reserve University  
Course Listing Fall Semester 2014**

*Tentative Course Descriptions (subject to additions, deletions and revisions at a later date.)*

**\* Check Registrar's listing for course times**

For courses listed as "300/400," undergraduates should list only the "300" number on their registration forms; graduate students should list only the "400" number.

Organized courses and tutorials for **non-undergraduates** are available to those for whom English is a second language. These are offered by permission of the Writing Center Director only. Contact Dr. Megan Jewell at the English Department, 220 Guilford House (368-3799), [writingcenter@case.edu](mailto:writingcenter@case.edu).

**ENGL 148**

**Introduction to Composition**

**Staff**

**MWF 9:30—10:20**

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English 148 is an introductory, three-credit course designed to help students develop basic academic writing skills. The course is appropriate for both native speakers and those for whom English is not a first language. Students will develop strategies for reading texts critically, and effectively communicating their views in writing. Course goals include acquiring greater ease in organizing, focusing, and developing ideas. Classes are small and a great deal of individual tutorial work is provided along with formal instruction. There is a limited enrollment of 12 in each section.

**ENGL 150**

**Expository Writing**

**Staff**

**MWF 9:30—10:20**

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As a course in expository writing, English 150 requires substantial drafting and revising of written work. The goals of English 150 are:

- To give students guided practice in forming compelling and sophisticated claims for an academic audience and in supporting those claims with appropriate evidence;
- To help students recognize, formulate, and support the kinds of claims prevalent in academic writing;
- To help students internalize the standards for strong academic prose;
- To teach students the academic conventions for quoting, summarizing, and citing the words and ideas of other writers and speakers;
- To guide students in locating, evaluating, and using different kinds of research sources;
- To improve students' abilities to read and respond critically to the writing of others;
- To help students develop coherent strategies for the development and organization of arguments;
- To foster students' awareness of the importance of stylistic decisions; and
- To provide students with effective techniques for revision, and to cultivate habits of comprehensive revision.

Topics, readings, and writing assignments vary across individual course sections. *Students enrolled in SAGES are not required to complete the English 148/150 sequence. Enrollment limited to 20 in each section.*

**ENGL 150**  
**Expository Writing**  
**MWF 9:30—10:20**

**Staff**

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*See above.*

**ENGL 180**  
**Writing Tutorial (1 credit)**  
**TBA**

**Jewell**

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English 180 is a one-credit writing tutorial class designed to develop students' expository writing skills through weekly scheduled conferences with a Writing Resource Center Instructor. Goals are to produce clear, well-organized, and mechanically acceptable prose, and to demonstrate learned writing skills throughout the term. Course content is highly individualized based on both the instructor's initial assessment of the student's writing and the student's particular concerns. All students must produce a minimum of 12 pages of finished writing and complete other assignments as designed by the instructor to assist in meeting course goals.

ENROLLMENT: Course times are based on both the student's schedule and instructor availability. After enrolling, students are responsible for contacting the Writing Resource Center to begin the scheduling process. Students may e-mail [writingcenter@case.edu](mailto:writingcenter@case.edu), or call the Director, Dr. Megan Swihart Jewell, at 216-368-3799.

**ENGL 181**  
**Reading Tutorial (1 credit)**  
**TBA**

**Hammer**

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English 181 is a one-credit individualized tutorial that students can take for a total of three semesters. Enrollment does not have to be continuous. Students enrolled in English 181 may work on sharpening their critical reading strategies as well as other related academic strategies that increase reading efficiency and effectiveness. Students enrolled in English 181 must come to the Educational Support Services office the first week of class to select the time for meeting weekly with the instructor. English 181 is offered only in the fall and spring semesters. Questions about English 181 should be directed to Judith Hammer, Director of Educational Support Services (Sears 470, <http://studentaffairs.case.edu/education/about/contact.html>).

**ENGL 183**  
**Academic Writing Studio (1 Credit)**  
**TBA**

**Staff**

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The Academic Writing Studio is a 1-credit, pass/no-pass course that meets once a week for 50 minutes. This course is designed for non-native speakers of English who are also enrolled in a University Seminar and want to continue developing their academic writing skills. In a small workshop environment, you will learn academic writing skills such as how to read and annotate a text, how to write a response/research paper, and how to integrate "stakes" and "naysayers" in your academic papers.

**ENGL 186**  
**Writing Workshop for Researchers (2 credits)**  
**Seminar Meetings: T 11:30—12:20**  
**Individual Tutorials (50 minutes/week): TBA**

**Staff**

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The course is an individualized writing workshop/tutorial for Case Western Reserve University graduate students, faculty, and staff. Although it may be appropriate for native speakers of English, it is intended primarily for individuals who wish to improve their academic and professional US English skills. It highlights two primary modes of communication—discussion and writing. Students meet together in a weekly seminar to improve oral communication and to address common English writing and grammar concerns. In

addition, students meet individually with the instructor weekly for practice and instruction in academic/professional genres of writing.

By the end of this course, students will be able to:

- Plan, organize, and produce writing that is clear, logical, and meaningful
- Apply their understanding of English syntax and mechanics to their own writing and to the analysis of academic/professional written texts
- Discuss academic/professional topics with peers
- Document their own written and oral strengths and weaknesses
- Engage in the research process to produce a paper on a scholarly or professional topic (within student's field)

## **ENG 200**

### **Literature in English**

**TTh 1:15—2:45**

**Staff**

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This course introduces students to the reading of literature in the English language. Through close attention to the practice of reading, students are invited to consider some of the characteristic forms and functions imaginative literature has taken, together with some of the changes that have taken place in what and how readers read. Recommended preparation: Concurrent enrollment in [ENGL 150](#) or USFS 100.

## **ENGL 203**

### **Introduction to Creative Writing**

**MW 9:00—10:15**

**Staff**

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A course exploring basic issues and techniques of writing narrative prose and verse through exercises, analysis, and experiment. For students who wish to try their abilities across a spectrum of genres.

## **ENGL 204**

### **Introduction to Journalism**

**MWF 10:30—11:20**

**Sheeler**

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Students will learn the basics of reporting and writing news stories, but also the traditions behind the craft and the evolving role of journalism in society. Instruction will include interviewing skills, fact-checking, word choice and story structure—all framed by guidance on making ethically sound decisions. Assignments could include stories from a variety of beats (business, entertainment, government, science), along with deadline stories and breaking news Web updates, profiles and obituaries. No prerequisites.

## **ENGL 214**

### **Introduction to Writing Poetry**

**W 4:00-6:30**

**Gridley**

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This course provides an introduction to writing poetry in a workshop format. Poetic skill emerges through meticulous study of poetic strategies, regular practice, constructive feedback, and active revision. Students will learn and develop strategies for creating and revising poems, and refine their vocabularies for responding to them. Requirements: poetry memorization and recitation required at midterm and end of term. Mid-term exam on poetic terms. Weekly readings, poem assignments, and blog responses. End of term portfolio with revised poems and 5-7 page critical introduction. Pre-req: ENGL 203, 257B, or permission of the instructor.

## **ENGL 217A**

### **Business and Professional Writing**

**MW 3:00—4:15**

**Staff**

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An introduction to professional communication in theory and practice. Special attention paid to audience analysis, persuasive techniques in written and oral communication, document design strategies, and

ethical communication practices. Prereq: [ENGL 150](#) or passing letter grade in a 100 level first year seminar in USFS, FSCC, FSNA, FSSO, FSSY, FSTS, FSCS.

**ENGL 257A**

**The Novel**

**MW 3:00—4:15**

**Staff**

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Introductory readings in the novel. May be organized chronologically or thematically. Some attention to the novel as a historically situated genre.

**ENGL 300**

**British Literature to 1800**

**MWF 9:30—10:20**

**Siebenschuh**

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This course introduces students to a broad spectrum of British literature from the Middle Ages to the end of the eighteenth-century. We will read selections from Chaucer, Shakespeare, Donne, Milton, Dryden, Pope, Swift, Johnson, the early novelists—and a number of others along the way. One focus of the course from start to finish will be the changing ideas about what constitutes literature, what the creative process involves or should involve, and what the role of literature and the writer are in the culture. Another will be the way in which historical factors like changing levels of literacy and the coming of print culture influence all of the above. Requirements for the course include regular attendance, participation in discussion, two five to seven page papers, a mid-term and a final.

**ENGL 305**

**Playwriting**

**T 2:45—5:15**

**Orlock**

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This workshop-format course will consider & explore how a writer can combine the elements of story, imagination, structure, dialogue, theatricality, action, and desire to create an effective work for the stage.

The objective: through reading assigned texts, discussion, in-class writing exercises, and out-of-class etude assignments, students will acquire fundamental skills in crafting a one-act play.

**ENGL 308**

**Introduction to American Literature**

**TTh 10:00-11:15**

**Clune**

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In this survey of important works of poetry, fiction, and nonfiction, we will investigate how literature transmits and transforms some central American obsessions. These include: the love of money; visibility and invisibility; memory and forgetfulness; and ways of replacing society. Authors include Henry David Thoreau, Emily Dickinson, Willa Cather, and Ralph Ellison. Written work includes two short papers and informal response papers.

**ENGL 309**

**Topics in Journalism**

**Multimedia Storytelling/Immersion Journalism**

**M 3:00—5:30**

**Sheeler**

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This course has two classrooms: the primary lecture hall on campus and the wider classroom of a local assisted-living home where students will immerse themselves in the stories and lives of residents and staff. Students will examine issues around aging, mortality and eldercare – along with many other topics—through the people living the issues. Students will also venture behind the scenes to see the inner workings – both economic and emotional – of the place that, for many residents, will be their last address.

As the class unfolds, we will evaluate past media coverage of issues surrounding seniors and focus on a variety of story structures in an attempt to find the most compelling methods to bring untold stories to light.

Along with instruction on written story structure, the course will include lessons on video and audio editing, slideshows and other multimedia approaches to storytelling. Students will also evaluate their own work from a personal perspective, creating reflective video diaries that will accompany their work on a website designed to keep the stories alive long after the last class.

**ENGL 324**  
**Shakespeare**  
**Histories and Tragedies**  
**MWF 11:30-12:20**

**Vinter**

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In this course we'll read a selection of Shakespeare's histories and tragedies. These texts span the entirety of Shakespeare's career, and in part we'll be tracking the development of his drama and his shifting place within the renaissance theater and wider social sphere. What made Shakespeare so successful in his own time? What differences emerge as we move from early Senecan tragedies such as *Titus Andronicus* to middle period histories such as *Henry V* and finally to the great tragedies *Hamlet*, *Othello* and *King Lear*? How do the plays respond to changing artistic fashions and performance conventions, as well as to different social, political and economic conditions? In particular, how is Shakespeare reflecting, commenting on or contesting common renaissance understandings of drama and language, gender roles and gender identities, and politics and nationhood?

But we'll also be thinking about what it means to be reading and watching Shakespeare today, in part by looking at more recent receptions and adaptations of some of his plays. What explains the continued attraction of Shakespeare? Can we treat him as our contemporary? What is gained and what is lost when we think of him as modern?

Requirements include regular participation in the classroom and on blackboard, two 5-7 page papers and a final project. Fulfills pre-1800 distribution requirement for the English major.

**English 330**  
**Victorian Literature**  
**Nineteenth-Century Literature and Psychology**  
**TTh 11:30-12:45**

**Vrettos**

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This course will examine a wide array of British literature written during the nineteenth century. In particular, we will focus on how Victorian writers represented the workings of the human mind and trace the development of what was sometimes called "the psychological novel." Our readings will include novels such as Charlotte Bronte's *Jane Eyre*, Charles Dickens' *Great Expectations*, George Eliot's *Mill On The Floss*, Oscar Wilde's *Picture Of Dorian Gray*, Robert Louis Stevenson's *Dr Jekyll And Mr. Hyde*, and Thomas Hardy's *Return Of The Native*. We will also study poems by Robert Browning, Alfred, Lord Tennyson, and Christina Rossetti, and non-fiction prose by Matthew Arnold, Walter Pater, and Charles Darwin, as well as some excerpts from nineteenth-century psychology and philosophy. Through these works, we will study Victorian interest in childhood development; the representation of subjectivity; the interaction between self and society; the relationship between memory and identity; the power of emotion and desire; obsessive and compulsive behavior, monomania and other forms of insanity; multiple personality; wandering attention and reverie, and theories of consciousness (including the emergence of the term "stream of consciousness"). Requirements for the course include attendance and active participation in discussion, three papers of varying lengths, and a take-home final exam. This course is intended as an introduction to nineteenth-century literature, and is appropriate for both majors and non-majors. Prerequisite: either ENGL 150 or USFS 100.

**ENGL 353**  
**Major Writers**  
**Sterne and Austen**  
**MW 12:30-1:45**

**Flint**

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It may seem perverse to devote a course to the study of two such disparate authors as Laurence Sterne and Jane Austen. Crucial literary figures of the late eighteenth and early nineteenth centuries, they occupy opposite ends of a momentous period marked by the French and American Revolutions, the Romantic Movement in literature, philosophy and art, and the advent of the Industrial Revolution. Whereas Sterne was a notorious and lionized writer whose risible publications shocked the reading public, Austen was a relatively obscure author who described her own writing as "a little bit of ivory, two inches wide." Interestingly, time has reversed this difference in renown. From the initial television and film versions of *Pride and Prejudice* (1938 and 1940) and the recent appearance of *Tristram Shandy: A Cock and Bull Story* (2005), cinematic versions of Austen's novels have outnumbered those devoted to Sterne's work by at least 25 to 1. However, it is precisely these combined reasons that justify a comparison of the two authors since such a coupling highlights the intersecting changes in gender, authorship, politics, religion, modern literary reception, adaptation, sentimentalism, and romance that define how we have come to regard the critical shift in British culture between the eighteenth and nineteenth centuries. Examining most of the fiction produced by each writer, selected criticism on both, and a few film versions of the novels, this course will track these fundamental changes as they shape the novel's development into a dominant literary form. Requirements will include occasional informal and formal assignments, and a choice of either a sequence of shorter essays or a final research essay. Committed and informed participation in discussion periods will be expected of all students. This course fulfills the pre-18thC requirement.

**ENGL 365N**  
**Topics in African-American Literature:**  
**The Novels of Toni Morrison**  
**TTh 11:30—12:45**

**Umrigar**

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In this course we will read a selection of Toni Morrison's novels. We will discuss the formation of black identity, gender roles, the concept of community and other themes that run through her work. By definition, this course will include references to black history, and we will juxtapose her work against the backdrop of historical events. This will be a reading-intensive class.

**ENGL 367/467**  
**Introduction To Film**  
**TTh 2:45-4:00 (class time)**  
**T 7:00-9:30 (film viewing)**

**Spadoni**

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An introduction to the art of cinema. One by one, we'll take the major components that make up a film (cinematography, editing, sound, etc.) and ask how filmmakers work with these components to produce effects. Most weeks we'll also screen a whole film and discuss it in light of the week's focus. These will include films from the silent era, foreign films, Hollywood studio-era classics, and more recent U.S. cinema. Students write two essays (5-6 and 8-10 pages) and take a scheduled quiz, a midterm, and a final exam. Grad students write a longer second essay and, in connection with it, submit a proposal and annotated bibliography.

**ENGL 368C/468C**  
**Topics in Film**  
**Storytelling and Cinema**  
**TTh 10:00-11:15 (class time)**  
**Th 7:00-9:30 (film viewing)**

**Spadoni**

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Films tell stories differently than any other medium, and they do so in uniquely powerful ways. In this

course we'll examine the process by which films narrate stories to viewers. Most weeks we'll screen a film—from Hollywood classics to recent blockbusters to more challenging films—and discuss it together, asking how the film manipulates time and space to create a world in which its story unfolds. Some films are “tight,” while others contain gaps that leave viewers with basic questions about what went on—what happened to this character, why that one did what she did, etc. Both sorts of films invite us to ask questions about meaning. We'll examine not only how contemplating a film's narrative can lead to a consideration of themes, but also how understanding the way a film tells a story involves looking at all aspects of a film, including those specific techniques that make up its style. Students write two essays (5-6 and 8-10 pages), take part in a group presentation, and take occasional brief quizzes. Grad students write a longer second essay and, in connection with it, submit a proposal and annotated bibliography.

### **ENGL 373/473**

#### **Studies in Poetry:**

**Stevens, Thomas, Yeats, Williams**

**MWF 2:00-2:50**

**Gridley**

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*Reality is not that external scene but the life that is lived in it. Reality is things as they are. The general sense of the word proliferates its special senses. It is a jungle in itself.* —Wallace Stevens

This course takes its name from J. Hillis Miller's classic, mid twentieth century work of scholarship, *Poets of Reality*. Students will be expected to respond both critically and creatively to four of the poets Miller explored in this book—**W.B. Yeats, Dylan Thomas, Wallace Stevens, and William Carlos Williams**. The course will be a hybrid literature seminar and creative writing workshop in which analysis and emulation work as complementary forms of inquiry. Following our study of these four poets, we will work to address the omission in Miller's brilliant but undiversified study. Where are minority poets and women? Using Miller's analyses of what reality can mean to a poet, students will be encouraged to diversify the study by adding a new “chapter” to the book. Requirements: readings; poetic and critical writing assignments; memorization. Blog work, midterm project, and final portfolio. Extra work will be expected of graduate students, including one teaching assignment.

Pre-req: ENGL 203, ENGL 214, ENGL 257B, a 300-level literature or creative writing course, or permission of the instructor.

### **ENGL 378**

#### **Topics in Visual and New Media Studies**

**Visual Rhetoric Online**

**TTh 8:30-9:45**

**Fountain**

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This course is an introduction to *visual rhetoric on the web*, focusing on the ways visual images, objects, and practices create, shape, and communicate meaning through networked forms of digital media. We will do this by investigating how such “visuals” as social media, internet memes, digital photography, information displays, and digital works of art shape our perceptions of the world and induce in us certain beliefs, attitudes, and actions.

We will explore research that analyzes visual objects, images, and practices through the lens of new media studies, rhetorical theory, communication studies, and visual cultural studies. More specifically, this course is organized by an exploration of three types of visual texts and practices that circulate online: *visual displays* of information, *visual story telling* through social media, and *visual arguments* conveyed through photography.

Possible course texts include Jenkins' *Spreadable Media: Creating Value and Meaning in a Networked Culture* (2013), Kostelnick and Hassett's *Shaping Information: The Rhetoric of Visual Conventions* (2003), van Dijck's *The Culture of Connectivity: A Critical History of Social Media* (2013), Mandiberg's *The Social Media Reader* (2012), and Ritchin's *Bending the Frame: Photojournalism, Documentary, and the Citizen* (2013).



**ENGL 380**  
**Departmental Seminar**  
**Bodies and Texts**  
**TTh 2:45-4:00**

**Vrettos**

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This course will focus on bodies and texts in 19<sup>th</sup> and 20<sup>th</sup> century British and American fiction. We will consider the relationship between embodiment and narrative form through topics such as maternity; gender, sexuality, and racial identity; performance and spectacle; pain and violence; disease, death, and contagion; ghosts and bodily transcendence. We will, in turn, examine how the physical body became a measure and metaphor of the social body, defining cultural boundaries, transgressions and threats. Readings will probably include the haunted bodies of Emily Bronte's *Wuthering Heights*, the contagious bodies of Charles Dickens' *Bleak House*, the maternal bodies of William Faulkner's *As I Lay Dying*, the transgressive bodies of Toni Morrison's *Sula*, and the technologically-enhanced and alien bodies in short fiction by Ursula LeGuin and Octavia Butler. We will also address the relationship between bodies and texts in literary criticism and theory, using excerpts from writers such as Peter Brooks, Carolyn Walker Bynum, Elaine Scarry, Michel Foucault, and Peter Stallybrass and Allon White. Requirements for the class include active class participation, frequent short quizzes and informal in-class writings, weekly Blackboard postings, one short (5pp.) paper, and one (approx.15pp.) research paper in the field of literary studies (broadly defined), submitted first as a prospectus, then in outline, draft and final forms. Students will also be required to give an oral, Power Point (or equivalent) presentation based on their research paper toward the end of the semester. This course is required of all English majors, preferably taken in the junior year. It also fulfills the SAGES Departmental Seminar requirement. Prerequisite: ENGL 300.

**ENGL 395**  
**Capstone Seminar**  
**T 4:30 -7:00**

**Woodmansee**

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This seminar provides a framework in which students may pursue a research project or substantial creative work on a topic of their choosing in fulfillment of the SAGES Capstone requirement. In the early part of the semester students will work on their projects independently in consultation with the instructor and, where appropriate, other faculty advisors, with class meetings devoted to discussion of several models and the kinds of methodological questions that typically arise when one tackles a substantial interpretive or creative project. Later in the semester class meetings will be devoted to discussion of students' work in progress. Toward the end of the semester students will present their work in a public forum.

Students who anticipate enrolling in the seminar should begin right away to think about a project they would like to pursue, and they should initiate email consultation with the instructor about their project ideas so that they will have a feasible topic and be able to do some brainstorming and, ideally, even some initial "spade work" before the beginning of the fall term. Only topics for which students can show that they have done the requisite prior course work will be permitted. A two-page description of the project they wish to pursue (which will compose 10% of the semester grade) will be due on the first day of class.

Prerequisites: Senior standing; ENGL 300 and ENGL 380.

Requirements: Regular attendance, energetic participation in class discussion, selected literary, critical, and methodological readings, and one approximately 25-page individual project in stages with firm deadlines.

**ENGL 398**  
**Professional Communication for Engineers**  
**TBA**

**Staff**

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English 398 introduces principles and strategies for effective communication in both academic and workplace engineering settings. Through analysis of case studies and of academic and professional genres, this course develops the oral and written communication skills that characterize successful engineers. Students will prepare professional documents that focus specifically on communicating academic and

technical knowledge to diverse audiences. Because such documents are always situated within professional, social, and rhetorical contexts, this course also requires students to explain and justify their communicative choices in order to become adept in navigating the rhetorical environments they will encounter as professional engineers. As a SAGES Departmental Seminar, English 398 also prepares students for the writing they will do in Capstone projects.

### **ENGL 406**

#### **Advanced Creative Writing: Fiction**

**T 2:45—5:15**

**Umrigar**

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This is a course for students who have graduated from the intermediate fiction workshop and are serious about further developing their stories and writing skills. In this class, we will read novels and/or short story collections by contemporary fiction writers such as Jennifer Egan and Alice Munroe. We will also work on our own stories. Following the workshop model, this class will focus on extensive reading and writing. Prerequisites: graduate standing or permission of instructor.

### **ENGLISH 501**

#### **Writing History & Theory**

**M 4:30-7:00**

**Emmons**

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English 501 offers an overview and orientation to the relationships among texts and the larger social, economic, and political contexts in which they are produced and circulate. Our discussions will examine writing in all of its aspects, including its diverse technologies, sites, and economies; its conventions, forms, and pedagogies; and its practices and uses, both contemporary and historical. The course blends literary, cultural, and writing studies to locate scholarly inquiry across traditional (sub)disciplinary divides. Our focus will be on mapping our disciplinary responses to written texts, identifying and evaluating research methodologies, and imagining scholarly projects that engage with *writing* in all of its aspects.

### **ENGL 506**

#### **Professional Writing Theory & Practice**

**TTh 1:15-2:30**

**Fountain**

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English 506 is a graduate seminar in professional & technical communication theory and pedagogy, created originally to support the teaching of engineering communication and medical writing. It is required of all graduate students who wish to teach professional writing courses at CWRU: e.g., English 217A ("Business and Professional Writing"), English 217B ("Writing for the Health Professions"), and English 398 ("Professional Communication for Engineers").

Throughout the seminar, we will attend to the historical development, research methods, and workplace and pedagogical practices that constitute the field of what is often termed "technical communication." Our pedagogical focus will center on the influence of disciplinarity, the acquisition of genre knowledge, and the development of expertise. Our historical and workplace investigation will seek to understand the ways technical communication practices are caught up with issues of ordering, power distribution, and knowledge formation. Lastly, we will explore scholarship specific to engineering communication.

Course texts include Tardy's *Building Genre Knowledge* (2009), Winsor's *Writing Power* (2003), Dubinsky's anthology *Teaching Technical Communication* (2004), and Johnson-Eilola and Selber's collection *Solving Problems in Technical Communication* (2013).

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**English 510**  
**Research Methods: The Collection**  
**Th 4:30-7:00**

**Koenigsberger**

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This course focuses on methods and resources for research in English, and invites students to develop professional attitudes toward and approaches to the study of English language and literature. Our primary goal for the semester is to understand and work with the academic genres of writing and presentation characteristic of criticism and scholarship in English Studies. Secondary goals include introducing students to some of the research resources available in University Circle and Cleveland, and “cohort building” – working together on problems surrounding “the collection” broadly understood. The course is required of all new M.A. and Ph.D. students; it is elective for continuing students. Please note that this course does not serve as a substitute for English 487 (Literary and Critical Theory) and that it is unlikely to recapitulate research methods courses at other universities.

**ENGL 517**  
**American Literature**  
**Teaching Classic American Literature**  
**T 4:30-7:00**

**Marling**

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A survey of American literature can be organized by period, genre, theme, gender, intellectual influence or other taxonomy. The aim of this course will be understanding the advantages and disadvantages of these approaches, especially in relation to actual history and other art forms. To that end, the final paper will probably be a detailed syllabus and an extensively argued explanation of it. But a second way of approaching this material might be “filling the gaps” in your background, in which case a final paper on a period or author would be appropriate.

In either case we will all read the *Concise Anthology of American Literature* (McMichael, 2005) and discuss how to use such collections. We will all dip into Vernon L. Parrington’s *Main Currents in American Literature* to grasp the Progressive/positivist view that guides most American surveys.

Among the works that we will probably read: Mary Rowlandson, *Narrative of the Captivity*; Benjamin Franklin’s *Autobiography*; James Fenimore Cooper’s *The Last of the Mohicans*; Hawthorne’s *The Scarlet Letter*; Melville, *Moby Dick*; Thoreau’s *Walden*; Frederick Douglas’ *Autobiography*; Mark Twain’s *Huck Finn*; Henry James’ *The American*; Edith Wharton’s *The House of Mirth*; T.S. Eliot’s *The Wasteland*; Fitzgerald’s *The Great Gatsby*; Faulkner’s *The Sound and the Fury*; Hurston’s *Their Eyes Were Watching God*; Plath, *The Bell Jar*; Vonnegut, *Slaughterhouse Five*, and Morrison, *Sula* (subject to revision, of course).

**ENGL 518**  
**English Literature 1660-1800**  
**18th-Century Literature and Print Culture**  
**W 4:30-7:00**

**Flint**

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This course seeks to answer the following question: Why does eighteenth-century literature often express complex issues about the nature of language, the public sphere, mass communication, and the mechanical reproduction of text by spilling so much ink? Not only are many of these works thematically aware of the print medium, they delight in breaking up the conventional layout of the page. Some provide empty space for the reader to doodle in; others turn text upside down; still others leave whole gaps in the manuscript whose content the reader has to either imagine or ignore. In confronting these and other forms of typographical play, this course will focus on both visual representations of the social, economic and political effects of print (in graphic prints and book illustrations) and literary works that employ or refer strikingly to the material aspects of writing, publishing and the circulation of manuscripts. Authors to be discussed may include John Milton, Aphra Behn, Jonathan Swift, Jane Barker, Joseph Addison, Richard Steele, Daniel Defoe, Charles Gildon, Alexander Pope, Eliza Haywood, Samuel Richardson, Henry Fielding, William Hogarth, Laurence Sterne, William Blake, and Jane Austen. Students will be expected to participate vigorously in class discussion and to complete a final research essay, a short essay, and periodic small assignments and

presentations. This course fulfills the M.A. requirement for English Literature through the 18th Century and counts towards completion of the WHiT concentration.